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A WORD ABOUT BRUSH AND PENCIL

In issuing this the first number of the fifteenth volume of BRUSH AND PENCIL, the publishers desire to explain the omissions



MOTHER AND CHILD
By Albert Neuhuys
Loaned by William C. Cotton

of last summer, and to give assurance as to the future of the publication. For many years BRUSH AND PENCIL has been pre-eminently the art authority of this country, and actuated by the conviction that the American public should not be dependent for its art literature upon the publications of the Old World, imported direct or reissued in this country with a few appended American notes, every effort has been made to improve the magazine, both in scope and quality, so as to make it worthy of the patronage needed for its success.

It became evident, however, last summer that a change of environment was necessary, so as to bring the magazine in closer contact with the great art centers of the East, and to insure for it a more adequate support than it had had during the first seven years of its existence. It was planned, therefore, either to transfer it to the East or to make Eastern connections which would have a similar result. Incident to this enterprise, arrangements were made for the consolidation of the four issues for August, September, October, and November in two double numbers. Work was begun on this basis, and letters of explanation were sent out to this effect. Then the post-office officials peremptorily forbade the consolidation of issues, and it was finally decided to omit these four months entirely, and to complete the fourteenth volume with the December number, thus making the magazine's year begin with the calendar year, instead of with the issue of October, as heretofore.

This made the December, 1904, issue the immediate successor of

the number for July, 1904. There is thus no break in the continuity of issues, but simply an omission of the four months named. To compensate subscribers for the omitted months, all subscriptions on the books of the magazine were extended four months under the immediate supervision of the superintendent of second-class mail of the Chicago post-office. Every subscriber is therefore guaranteed the twelve successive numbers to which he is entitled on his year's subscription. Subscriptions, for instance, that would have expired with the December number have been extended so as to expire with the issue of next April.

A thorough reorganization of the publishing company has been effected, and provisions have been made that will insure for the magazine a development in the future that would not have been possible under the old régime. The reader will notice certain changes that have been effected in the current



MOTHER AND CHILD

By William Morris Hunt

Loaned by Mrs. Richard Morris Hunt

issue, and other and equally important features will be added in the near future. It is the intention of the publishers to make BRUSH AND PENCIL in the fullest sense not merely the highest critical authority on art matters in this country, but the amplest and most

authoritative source of art news, an art publication, in short, that will supply to its readers the art literature of the world.

Critical and biographical articles on artists will be published as heretofore; all art movements will receive prompt attention; the leading exhibitions will be adequately reviewed and illustrated; and special efforts will be made to give to American art the high place to which its merits entitle it in the art of the world. To this end the services of competent writers have been secured, and the co-operation of every one interested in the development of art in this country is earnestly solicited.

EDITOR.



NOTES FROM THE ART MUSEUMS

The Velasquez portrait of Philip IV. of Spain, recently acquired by the Boston Museum of Fine Arts, was bought last summer in Madrid from the Duke of Anjou with money furnished by Mrs. Sarah W. Whitman. The picture, so far as learned, does not appear to have been mentioned by any writers on Velasquez. It is in an excellent condition, the only evidence of restoration being just below the right foot, where the floor appears to have been repainted many years ago. The figure is of life size, the canvas measuring 82 by 34¼ inches. Philip is represented in his youth, dressed in a plain black costume, and wearing the chain of the Golden Fleece. The face is that of a younger man than shown in the famous portrait of Philip by Velasquez belonging to the National Gallery of London. The costume is simple and the king wears no mustache. It is possible that it is one of the earliest of the many portraits of the Spanish king that Velasquez painted, and dates from about 1625, when Philip was twenty years old.

✱ Mrs. Leland Stanford is said to have bought for \$100,000, for the museum of the Stanford University, a remarkable collection of Japanese art objects made by S. Ikeda, a Japanese noble who spent the greater part of his life in gathering rare examples of the ancient and modern art of his country. The whole of the purchase money is said to have been contributed to the national war fund.

✱ George A. Hearn has again shown his interest in the Metropolitan Museum, New York, and his desire to encourage the cause of art in America by his generous and important gift to that institution of the splendid full-length portrait of Baron Arnold Le Roy, by Van Dyck. When Mr. Hearn purchased this superior canvas from T. J. Blakeslee for \$45,000 last April, it was predicted in art circles that it would eventually become the property through his bequest of the museum. This sincere and generous art patron has already enriched the museum with several important pictures.